197 v. Two significant tones on radicals; no tonal alternance on nominal suffixes. In this Umbundu resembles the Lunda-Luena languages."(1)

Childs(2) classifies Umbundu with the Ambo-Herero group as belonging to the Western Province of Southern Bantu. He suggests(3) that the similarity of Umbundu to the Ngangela languages is due to the dominating influence of the Umbundu spoken in Viye (where the racial stock had a greater Ngangela element) over that spoken in other regions. This dominating influence may be explained by the relatively large number of missions in the Viye region, and presumably also by the activities of Viye traders.(4)

197 177

Dialectal differences in Umbundu speech are very small. There are certain noticeable differences between "up-country" and "down-country", roughly divided by the Keve and Kunene rivers. Each of the outlying regions has its own peculiarities, often due to foreign influences.(5)

It has been mentioned above that while the homeland of the Ovimbundu is in the Benguella Highland, the use of the Umbundu language is now more widespread. The Nganda and the Humya tribes are increasingly using it, and the mixed populations of the coastal towns of Lobito, Katumbela and Benguella use it almost exclusively. It is also spoken in Nova Redondo, in Mossamedes, and along the Benguella Railway. This process of "Umbundu-ization" does not seem however to be taking place in Cipala, Sela: or Musende, in spite of the long period during which they owned the king of Bailundu as their overlord.(6)

PHYSICAL APPEARANCE AND DRESS

142 Among the Ovimbundu two main physical types are distinguished by some writers:(7) one is of brown skin colour and slender build, the other a shorter, darker type with more facial hair. No correlation of these types with chiefly families on the one hand and commoners on the other has been recorded. Hambly(8) gives several good illustrations of physical types among the Ovimbundu, and contrasts them with those found among neighbouring tribes.

301 304 291 The Ovimbundu retain distinctive styles of dress, ornament, tooth mutilation (a V-shaped notch in the upper incisors), scarification and hair-dressing. Women are dressed in trade cloth: unmarried girls wear one piece of cloth which hangs from the armpits to the knees, while a married woman drapes herself with two pieces of cloth, a skirt hanging from her girdle, and an upper piece so folded as to hold her baby tightly on her back. Certain cloth designs are considered appropriate for girls, others only for older women. Men now dress usually in European fashion.

(1) This linguistic note has been written by C.M.N. White.
(2) Op.cit., p.169. (3) p.190, fn.2.
(4) See above, pp.6-9.
(5) Childs op.cit., p.190, fn.2. See also Kalukembe, p.7 above.
(6) Childs, op.cit., pp.11, 179-80.
(7) See Hambly 1934, p.129; Cashmore 1944, p.36.
(8) Op.cit., plates XLIX-LIV.

3: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP13

The picture of types gathered at Ngalangi (Plate LXXXIX, Fig. 3) shows, reading from left to right along the back row, then along the front row in the same direction: an Ocimbundu; an Ocivokue; a man of the Vangangella; an Uluchazi woman; a Lunda man; and two types of the Vangangella.

The M'Bunda man and woman photographed at Cangamba display characteristic deformation of the upper central incisors (Plate XCI, Figs. 1, 2). Photographs of a Mussurongo man and two women, taken about a hundred miles east of Malange, show no great difference from the Ovimbundu except in their shorter stature (Plates LXX, Figs. 1, 2; LXXI, Figs. 1, 2). The Bushman (Plate LXIX, Figs. 1, 2) shows a type found wandering in small bands in the south of Angola. These photographs were taken at Cassanga.

The dress and personal ornaments of the tribes dwelling to the south of the Ovimbundu (Plates LIX–LXVIII) are entirely different from the clothing and decorative styles observed in the areas occupied by the Ovimbundu. This statement is true with regard to bodily covering, ornaments, tooth mutilation, use of pigment, scarification, and hairdressing.

In respect of all these factors, males and females of the Ovimbundu have distinctive patterns which do not appear to have influenced, or to have been influenced by the styles around them.

In working southward from Elende I passed through typical Umbundu cultures until the vicinity of Kipungo was reached. At this place the change in physical appearance, ornaments, and hairdressing was remarkable both for its abruptness and distinctiveness. But the change from agricultural to pastoral pursuits is gradual.

A comparison of photographs indicates at once the truth of this statement, which can be further illustrated by a detailed description of the ornaments observed from Kipungo to Mongua.

By far the most important of these is the circular *omba* shell made from the basal part of a gastropod shell of the genus *Conus* Linn; and allied forms. These are highly prized, not because of any intrinsic worth, but on account of strong sentiment arising from their bequest, which is usually in the female line. I have, however, seen a few males of the Vakuanyama wearing these shells. For the old *omba* shells monetary offers equal to the earnings of a woman for a period of six months were made, but without success. One woman wavered somewhat, but finally decided that she dared not return to her home without her *omba* shells. From a Portuguese trader I bought, for a small sum, *omba* shells showing stages in manufacture.

301 The new ornaments had acquired no sentimental value, therefore
321 their price was moderate.

[171] *Omba* shells are to be seen in use from Kipungo southward through Huila, among the Luvando, and among the Vakuanyama of southern Angola. In the places mentioned one may judge the social status
[554] of a woman by the number of *omba* shells she wears. A principal wife is usually well supplied with these ornaments.

302 In this southern journey it was noticeable that there was an
171 increasing use of red pigment which is lavishly employed for smearing
[294] every kind of ornament, the body, and the hair. Leather belts and skirts of Vakuanyama women are thickly coated with red pigment which is invariably mixed with grease. The red powder is prepared
[824] by desiccating a red wood called *tukula* by the Vakuanyama, a name which is used through Angola and the southern Congo area.

412 From Kipungo southward through the Vakuanyama country
171 there is a notable absence of decorative wooden hair combs. On the contrary, delicately carved combs are used by both men and women of the Ovimbundu. The Vasele make such combs, but by far the best
[532] examples are made and used by the Vachokue tribe of eastern Angola. Here the decorative design usually includes a well-carved human figure at the top of the comb.

301 Among the Vakuanyama, necklaces of disks made from ostrich
[237] eggshell are worn by the women only. A woman of importance has a dozen loops of such necklaces, each loop being about 125 cm long.
[551] These necklaces are so greatly esteemed that only after much persuasion can a woman be induced to part with a single link. Perhaps, as is the case with *omba* shell, there is more than the intrinsic value to be considered. One point is constantly noticed in considering social status and ornament. All the wives of a wealthy man, especially among the Vakuanyama, are made to advertise their husband's position by the profusion of their ornaments and the quality of their leather skirts and belts.

[321] There is, in addition to the necklaces of ostrich-eggshell beads, a highly prized necklace made from small perforated disks of shell having a diameter of about a centimeter. The Vakuanyama women smear a necklace of this kind with grease and *tukula* powder; the
[435] value of a necklace 125 cm long is equivalent to that of an ox. In describing these necklaces there is interest in noting that they are traded to the south of Angola from places six hundred miles to the
[439] north; therefore their value is to some extent dependent on rarity and distant origin.

3: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP13

Young unmarried girls of the Luvando tribe wear a large number of leg-bands which extend from the ankles to the knees as a sign that puberty has not been reached. These leg-bands are somewhat roughly twisted from fibrous roots and twigs from which the cortex has been removed. Collars of tough, elastic, cane-like substance are worn by Luvando women, and so numerous are these that the neck is entirely covered. These cane neck-bands are ornamented with burned, incised, geometrical patterns, and, in keeping with other ornaments, are thickly smeared with grease and red powder from *tukula* wood (Plate LIX, Figs. 1, 2).

Women of the Vakipungo and Vakuanyama wear heavy coils of brass or copper wire on their forearms. In southern Angola women wear bracelets of twisted wire which are identical with those worn by Zulu women. Bracelets of beaten trade brass, ornamented with incised geometrical designs, are worn by women of the Ovimbundu, Vakuanyama, Luvando, and Vakipungo tribes. Ovimbundu women now depend largely on trade goods for personal ornament.

Ovimbundu men and women are dressed in trade cloth. Unmarried girls wear one piece of cloth which hangs from the armpits to the knees. A married woman drapes herself with two pieces of cloth, a skirt hanging from her girdle, and an upper piece so folded as to hold her baby tightly to her back. Men wear a single piece of cloth as a skirt; the upper part of the body is bare (Plates XLIX–LI). From the region of Kipungo to the southern border, clothing is of leather. The Vachokue wear trade cloth or bark cloth.

Hairdressing is of many styles. Ovimbundu women braid their hair neatly in strands across their foreheads, and small blue and white trade beads are used to decorate the braids. The hairdressing of the Ovimbundu women is different from that in any other part of Angola. At an early age the hair is trained into two long loops at the back of the head. Then these are covered with black cloth which is bound tightly. The two loops are afterwards studded with brass-headed tacks obtained from a store (Plate XL, Fig. 3).

Luvando women in the region of Kipungo dress the hair to form a large triangular projection from the back of the head. Girls of the Vaheneca tribe near Huila mass the hair with clay to form large "cock's combs." Women of Gambos pass each small plait of hair through hollow reeds. Humbe women do not redden or grease their hair which is massed into three high ridges on the top, while at the sides there are hornlike projections. Vakuanyama women dress their hair with grease and *tukula* powder. A principal wife builds up her

302 [595] 171 A principal wife builds up her hair into five high cones. Vachokue women mass their hair into separate balls shaped and held by clay and red coloring matter. I know of no hairdressing for Vachokue men, but ornamental wooden combs are sometimes used.

304 In only one place have I seen a nose pin worn, namely, the Esele country of Vila Nova de Selles. The fashion is out of date, but women of only twenty-five years of age have the septum of the nose bored; evidently the custom has not been obsolete for a long period (Plate LXXV, Fig. 1).

177 439 301 The most popular European importations are blue cloth with white spots, metal hair combs, beads, and bright metal crosses bearing a figure of the Virgin Mary with the infant Jesus. This ornament has penetrated to districts far away from Christian missions, and its wide dispersal shows that a newly introduced and attractive ornament from a foreign source may readily be accepted by tribes of different cultures.

517 301 There are interesting points of psychology in the attitude of the Ovimbundu toward European importations. Only a few patterns of cloth are favored, and there is no sale for any other design. Some designs are thought to be appropriate for young girls while others are favored by older women. The same may be said of colored beads, for whereas both blue and white beads are the usual decoration for young women and immature girls, red beads are worn chiefly by the elderly women.

178 A consideration of personal ornament establishes the general truth that in scarification, hairdressing, tooth mutilation, the use of red powder and grease, the anointing of the hair with palm oil, and the wearing of trade cloth, leather, or bark cloth, there is little exchange of styles. There are diffusions in language and other cultural traits, but decorative elements which have for a long period been regarded as distinctive of tribal life are rigidly preserved.

3: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP1

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OVIMBUNDU TRIBE

Fig. 1. Flute players, Bailundu. Fig. 2. Bark removed for making utensils, Humbe
Fig. 3. Girl, hair studded with brass nails, Humbe

[p.394]

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3: Hambly E-5 (1929-1930) 1934 FP13-Mbundu FP13

[P.412]

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PHYSICAL TYPES, SOUTHWEST ANGOLA

Fig. 1. Girls of Lovando tribe. Fig. 2. Woman of Gambos wearing omba ornaments

3: Hambly E-5 (1929-1930) 1934 FP13 Mbunda FP13

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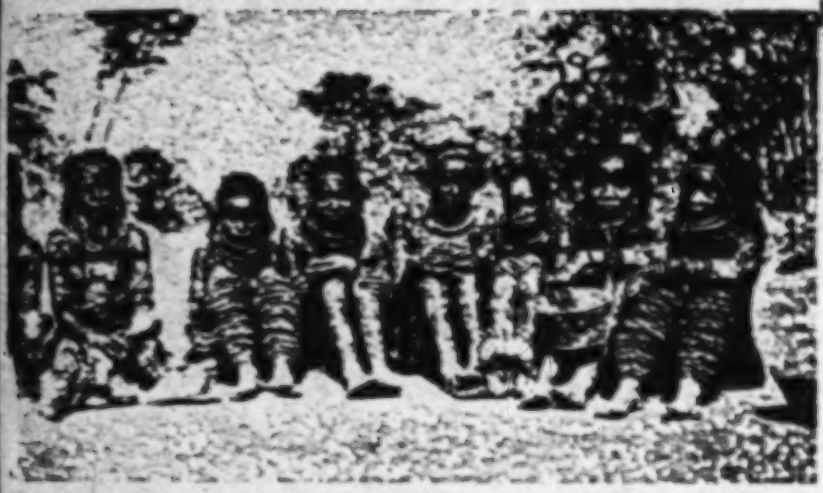

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FEMALE TYPES, SOUTHWEST ANGOLA

Fig. 1. Lovundo girls near Kipungu. Fig. 2. Body view, same types

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[p. 416]

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VAHEMBA GIRL AT HUILA

Fig. 1. Front view. Fig. 2. Back view

B. Hambly E-6 (1958-1959) 1958 FPMS Museum FPMS

Anthropology, Vol. XXX, Plate

VAKUANYAMA TYPES, MONGUA, SOUTH ANGOLA

FMNH Memoirs FMNH 1904 (1929-1930) 1:94 S. Hambly

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NATIVES OF ANGOLA, SOUTHWEST AFRICA.

Fig. 1. Wearing headrest head and necks shaft. Fig. 2. Wearing headrest collar and necks shaft

J. Hambly, E-5 (1950-1957) 1954 F/13 Mbundu FP13

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FEMALE TYPES OF YARIBA, WEST-CENTRAL ARORA

Fig. 1. Wearing cone-pile and cowrie-shell head-band. Fig. 2. Wearing beaded head-band. Note scarifications of forehead and cheeks

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